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RECORD RESEARCH

THE MAGAZINE OF RECORD STATISTICS AND INFORMATION

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ATTENTION ATTENTION ATTENTION ATTENTION

We are now announcing that BLUES RESEARCH NO. 4 is in the preparation stage, and its scheduled date of publication is soon. It shall be our largest issue and will be devoted to the fine research of one of our largest and oldest R&B, JAZZ labels. You can obtain it by remitting thirty cents to Record Research, 131 Hart St., Brooklyn 6 New York. BLUES RESEARCH is a vehicle for exploring the vast field of contemporary blues recordings.

Messrs. Rotante and Sheatsley have been very pleasantly surprised by the amount of accord given BLUES RESEARCH by other publications. They would like to thank Antiquarian Bookmen, Discographical Forum, Jazz Journal, Jazz Monthly, Jazz Music, Jazz Review, Little Sandy Review, AND VJM for their mentions. Also especial thanks to Derek Collier, Stanley Dance, Nat Hentoff, Albert McCarthy and Paul Oliver for their published comments.

We would like to thank
JAMES VAZOUHAS
for the art drawing appearing
on the cover of this issue.

RIM CHIPS



THE CASS HAGAN BANDS OF THE 20's

by Woody Backensto

This story can best be started by quoting Lennie Hayton: "Cass Hagan played a pretty fair violin. His playing later suffered simply because he got lazy, but at the beginning he had good tonality and a great appreciation and interest for good jazz. I, personally, owe a great deal to Cass. You see, from the time I was 14, I lived a few doors away from his house. From then until the time he formed the first band, he and I would meet almost every day and practice together in his home. We not only played the usual 'pieces' that youngsters play, but he had a good collection of Whiteman, Isham Jones, and other good orchestral records. We'd listen to the records and then played the parts we especially liked on our practice sessions. This was my first indoctrination to popular music. We had both had classical training on our respective instruments, but jazz not only fascinated us, it was exciting to us. Naturally, when he formed the first band, I had to be with it. Although Paul Whiteman offered me a job when we were at the Manger Hotel, I chose to stay with Cass. Later, after we closed at the Park Central Hotel and we were out of work for quite a while, I couldn't afford (financially) to wait any longer and took the 'offer' from Whiteman."

Cass' Background

Cass Hagan, a very likeable guy, was born in 1904 at Edgewater, New Jersey. His dad, James J. Hagan, was Commissioner of Public Works and leader of the 7th assembly district in New York City. Cass began fiddling at 11 years of age. Later he studied at De LaSalle Institute and Manhattan College and became an arranger and composer.

Cass' professional debut was with his own small group that jobbed locally and played at the mountain resorts. This consisted of Hagan (vi); Lennie Hayton (p); Jim Mahoney (bjo); Ed Brader (b); and Chick Condon (dm).

First Important Booking

The first important booking came when Cass Hagan landed the job at the Grill of the new Hotel Manger (now the Taft), 50th & 7th Ave., New York City. Billboard, at the time, reported that more than 50 bands, many with names, tried to annex the job. Since Cass only had a small group at the time, Frank Crum was contracted to hire the men for the band. In forming the band they wanted to avoid hiring 'prima donnas' and put together a really fine group.

Lennie Hayton only arranged at the start and joined the band later. Tommy Dowd (tb) was hired for the band but was tied up at the Strand Theater and had to give notice before joining Hagan; therefore, Eddie Lapp rehearsed and opened with the band. The band that opened the Hotel Manger the middle of November 1928 was: Cass Hagan (leader & vi); Bob Ashford, Frank Cush (tp); Eddie Lapp (tb); Red Thrall (1st alto); Frank Crum (ts); Jack Towne (3rd alto); Fred Frank (p); Jim Mahoney (bjo); Ed Brader (st. b.); Chick Condon (dm).

Press Stories

The music-world literature at the time took great pleasure in plighting Jim Hagan's political position as the main reason for Cass landing the Hotel Manger job. The story has been spread that the Hotel Manger was erected in variance to a slight technicality of the 'building code; the variance being overlooked when Cass' band landed the job. Such stories are completely false for Cass had played functions for the Manger family much earlier than the hotel opening. Furthermore, Cass' dad was extremely opposed to Cass being in the band business.

A similar rumor has been given for Cass getting the Park Central job later. Actually, Cass had refused Harry Lanzner of the Park Central until the price changed his mind.

In January 1927, Billboard, reported the following: "Cass Hagan cherishes no ambitions for political honors. He says he is satisfied to become a master at his own craft. He has made quite a hit with the patrons of the new hotel (Manger) and has become important enough for WOR to install a wire at the Grill for Hagan and his 11 picked men to broadcast. Band and orchestra men enjoy stopping at the Manger for a chat with Hagan, as he always is ready to give everybody a break and does not care to high hat the crowd."

Phonograph Records

Before Hagan made his first records, an Edison session, several changes took place in the band. Frank Cush (tp) left and was replaced by Bob Ashford's brother, "Bo". Bo was a shy, retiring guy who would get frightened on being asked to play a solo --- Bob, his brother, was a different guy entirely, a good strong trumpet player who could tackle a bottle of booze as well as play his horn.

Also, Lennie Hayton, who arranged just about all the tunes recorded by Hagan, replaced Fred Frank on the piano stool. Generally, the Hagan recordings were made with a tuba rather than string bass. Incidentally, Frank Crum is the originator of the 3-note NBC chime patterned after the build-up chord arrangement by Hayton on "Kinkajou". Here are the details of the first recording session:

February 18, 1927 - CASS HAGAN and HIS ORCHESTRA

11529 Ed 51959	Kinkajou
11530 "	It All Depends on You - Arthur Fields (vo)



1927 - CASS HAGAN

The next recording session was for Columbia. With the help of Dick DuPage and the records from your editors, Cass Hagan reviewed all the Columbia released. Personnel information on the records was verified by Cass, himself. Data on the next session follows:

April 13, 1927 - CASS HAGAN and his HOTEL MANGER Orchestra
144026-2, 4 Co 966 Hallelujah! - Franklyn Baur (vo)
144027-3 " Sometimes I'm Happy-Franklyn Baur (vo)

Although not in the normal Hagan style, check the last chorus of "Sometimes I'm Happy." It appears this chorus suggested Blue Barron's "Music of Yesterday and Today" styling, many years later. (Some years ago, after listening to "Hallelujah", Red Nichols recalled making the record and stated the vocalist was actually Charles Kaley. More recently, Kaley confirmed Nichols' recollection. But apparently the personnel given in this article is correct. Therefore, it appears that the session with Nichols, having a Kaley vocal on "Hallelujah", must have been recorded for some one else.)

The next Edison sides were not available for checking, but no personnel changes took place in the band at this time.

April 27, 1927 - CASS HAGAN and his ORCHESTRA

11668 Ed 52012 I Adore You
11669 " Lily

For the next Columbia session, Jazz Directory lists Steve Brown (b) --- Cass says, "No never! It was Brader, a fine legitimate double bass man but capable of 'taking off' after coming under the influence of Steve Brown, the innovator of the slap bass."

May 24, 1927 - CASS HAGAN and his HOTEL MANGER Orchestra.

144216-3 Co 1033 Variety Stomp
144217-3 " Melancholy Charlie

On this session, Jack Towne can be heard on the baritone sax solo and Bob Ashford on the horn solo.

Cass recalls playing opposite Don Voorhees Orchestra at a Princeton Prom in June, 1927. Red Nichols and his Pennies were featured with Voorhees and Cass told Frank Crum, "I've got to have that guy" --- meaning Red. Red was hired after June and was the highest salaried man in the band at \$350 per week. After Nichols joined, the Hagan band had three trumpets.

When the Hagan band left the Manger Hotel (they were replaced by Irwin Abrams Orchestra who was followed by Hal Kemp) to open the Park Central Hotel (now the Park Sheraton) at the end of June, 1927, before the official opening in August, the hotel had just been completed. They opened the glamorous Roof-Garden. While at the Park Central, Hagan broadcasted over WEA. The band was rather large --- 5 brass, 4 saxes, 4 rhythm, and 3 strings. (The 4th reed man's name is unknown; he was a legitimate musician who doubled on all reeds. At times he did lead clarinet work; other times he blended with the reeds on oboe or bassoon; other times he handled English Horn to blend with the brass section.)

The entire band was not used for the next recording session. The recording personnel was as follows: Cass Hagan (leader & vi); Bob Ashford, Bo Ashford, Red Nichols (tp); Al Philburn (tb); Red Thrall, Frank Crum, Jack Towne (saxes); Lennie Hayton (p & arr); Jim Mahoney (g); Ed Brader (tuba); Chick Condon (dm).

July 18, 1927 - CASS HAGAN and his PARK CENTRAL HOTEL Orchestra

144465-3 Co 1089 Havana - Franklyn Baur (vo)
144466-4 " Here I Am - Broken Hearted -
Franklyn Baur (vo)

On the first tune, Nichols collaborated with Hayton on the arrangement --- both, along with Cass, have solo work. On the second tune, Towne can be heard on a baritone solo and on clarinet work; Mahoney's guitar work comes through behind the vocal.

Changes in Personnel

During the summer, possibly August, for one or two weeks, Leo McConville (tp) substituted for Red Nichols, but made no recording with Cass.

The personnel for the next session is the same as before except that Al Weber (b) replaces Brader. Red Nichols made the trumpet arrangements - solo work by Towne on clarinet, Philburn, and Hayton.

Sept. 2, 1927 - CASS HAGAN and his PARK CENTRAL HOTEL ORCHESTRA

144617-2 Co 1114, CoE 4966 The Varsity Drag - Baur, James, Shaw (vo)
144618-1, 2, 3 Not issued Broadway - Franklyn Baur (vo)
remade 9/30/27

During September several important changes took place. The band moved from the Roof-Garden and opened the main dining room which was located below the street level. The string section and fourth reed man were dropped. However, Pee Wee Russell (ts & cl) was added as a featured soloist. He did not hold a regular chair, for Cass generally used only three saxes. Pee Wee, for the remainder of the Park Central engagement, moved in and out of the band five or six times. For the next recording session, Ray Ludwig (tp) replaced Nichols and Pee Wee was added to the reed section.

Sept. 30, 1927 - CASS HAGAN and his PARK CENTRAL ORCH.

144618-5 Co 1138 Broadway - Lewis James (vo)
144618-4, 6 not issued
144815-2 Co 1138 Manhattan Mary - James, Shaw, Luther (vo)

Ray Ludwig replaced Red Nichols when the later entered into partnership with Don Voorhees. According to Hagan, Ludwig might be called the pivot man between Bix and Fuzzy Farrar in the Goldkette band -- he could play the harsh toned Italian school or the clear, mellow French school and yet was capable of blending a section.

Lodwig remained with the band only a short period -- possibly two weeks -- and was replaced by Henry Levine (of the Chamber Music Society of Lower Basin Street fame and the NBC staff). A few nights before Levine started to work steady, he sat in the band next to Red Nichols and Red showed Levine his book in order to familiarize him with the part. Red also recalls this incident. Therefore, it appears that Red Nichols returned for a few nights after Ludwig departed and until Levine's services could be obtained.

When Henry Levine joined, the band was: Bob & Bo Ashford, Levine (tp); Al Philburn (tb); Red Thrall, Frank Crum, Jack Towne, Pee Wee Russell (saxes); Lennie Hayton (p); Jim Mahoney (g); Al Weber (b); Chick Condon (dm).

Levine had just returned to New York after playing with the Ambrose Orchestra in London. Levine recalls, "The whole band played until midnight or so, then Cass would keep a dixieland group from then until we closed for the night. Of course, I needn't tell you that this was the session we looked forward to. Often times, other musicians would stroll in and sit in for the jazz sessions. I remember Bix a few times as well as the Dorseys and many others."

More Important Changes

Shortly after Levine arrived on the scene, Bobby Davis (as) replaced Towne for a week or two and then Davis was replaced by Don Murray. Murray, basically a tenor man, transposed the 3rd alto book which contained all the ad lib sax work.

About this time Fred Van Eps, Jr., a kid of nineteen, walked into the Park Central one night with an arrangement under his arm on Edward MacDowell's "In Autumn" from Woodland Sketches. Cass liked it so much he asked Fred to do a couple arrangements a week for him. Van Eps' arrangements which Cass played quite a bit included "'S Wonderful", "April Showers", and an original

called "Not Too Fast." By this time, in addition to the Hayton arrangements, Hagan also had arrangements by Bill Challis, Domenico Savino, Ed Sheasby, Artie Schutt, Ken MacComber, etc.

The band that recorded the next tunes was that recalled by Levine after Don Murray joined. Murray takes the clarinet solo on "Dear, On a Night Like This" -- a Bobby Davis arrangement -- Cass, Hayton, and Philburn are also heard on solo work.

Oct. 28, 1927 - CASS HAGAN and his PARK CENTRAL HOTEL ORCHESTRA

144922-3 Co 1176 My Lady - Lewis James (vo)
144923-2 Co 1222 Dear, On a Night Like This - Lewis James (vo)

Sylvester Ahola (tp) was also with Cass for a while but made no records. Joe Tarto did some subbing for the regular bass man, Joe recalls that Miff Mole (tb), Frank Philburn (ts), Artie Schutt (p), and Leo Arands (p) were used by Hagan at various times, but not regularly or on records.

The last Cass Hagan recording session came about after they closed at the Park Central. The personnel for this session was the same as the last except that Bob Ashford was not used. Henry Levine, "Bo" Ashford, Philburn, Hayton, and Cass can be heard on solo passages.

Jan. 27, 1928 - CASS HAGAN and his PARK CENTRAL HOTEL ORCHESTRA

145573-3 Co 1334* Golden Gate - Frank Harris (vo)
145574-3 Co 1301 My Ohio Home - Frank Harris (vo)

* labelled CASS HAGAN & HIS ORCH.

A New Year - A New Band

After the Park Central engagement the band broke up and another was formed. On January 19, 1928, the Arnold Johnson Orchestra followed Hagan into the Park Central.

Early in 1928, Roger Wolfe Kahn conducted the Hagan band on a tour of Fox Theaters. During March and April, 1928, Cass Hagan's group was at the Variety Club in New York City.

The band which Hagan fronted later in 1928 was originally organized the previous year at the Eagle Ballroom in Milwaukee, under the baton of Fred Dexter. After nearly a complete change in personnel, the band went on tour through the midwest. They played at Hudson Lake in Indiana the summer of 1927. At that time Ben Pollack's band was at the Black Hawk in Chicago; every Sunday the band members went to Chicago to bask in Pollack's wonderful jazz. At the end of the summer the band headed east via Buffalo, N. Y. and finally landed at the Everglades Night Club at 48th and Broadway in New York. They stayed at the Club about 30 weeks under the leadership of Bert Kauff, a NYC violin man. The band had good arrangements -- being a mixture of Pollack and Condon Chicago style. The band was a hit with many musicians around New York. The personnel was as follows:

Trumpets: Irvin "Itch" Shulkin (later with Phil Harris & Lucretia Shulkin)
R. Dale McMickle (later on NBC staff)
Trombones: Alex Polascay and George Hirmann
Saxes: Walter "Fats" Fellman (1st alto) (later with Tal Henry)
Joe Reichman, Frank Masters & Vincent Lopez)
Bill Reinhardt (tenor) (of Jazz Ltd., Chicago)
Dom "Slats" Long (3rd alto) (later at Onyx Club & jazz groups)
Banjo: Chuck Barbee (also, vocals)
Piano: Paul Kenestrick (later with Tal Henry)
Bass: Myland Olds
Drums: Bob White (later with Milt & Frank Britton, Ziegfield Follies, and Freddie Martin)

Cass Hagan entered the picture near the end of the run at the Everglades. Cass, with his friend and manager, Bill Coates, came to the Club to hear the band and they started talking a deal. At the time Cass had no band.

Cass took over the leadership of this band. First they spent a time at the Willows in Pittsburgh, Pa., then college dates through New England. About July, Hagan replaced Nat Martin's Orchestra

at Pelham Heath Inn operated at the time by Jack "Legs" Diamond. Joe Sullivan was on piano for a short while at the Inn. Diamond's methods caused the band to break up fast. Hagan was the first to leave -- the rest followed shortly. Unfortunately, this band never made any recordings.

The Nichols-Hagan Venture

In September 1928, Cass entered into partnership with Red Nichols for a tour to the west coast. Red hired Chick Condon, Pete Pumiglio, and Fred Van Eps Jr. from the California Ramblers. It was Red's band and MCA booked the tour. The actual billing was: CASS HAGAN and his ORCHESTRA featuring RED NICHOLS and his FIVE PENNIES. This was because Red had a bigger reputation in the midwest than did Hagan. The personnel for the orchestra was: Cass Hagan (front man); Red Nichols, Irving "Itch" Shulkin, Fred Van Eps (tp); Al Philburn (tb); Larry Tise (as, cl); Pee Wee Russell (cl); Pete Pumiglio (as, cl); Carl Kress (g); Bobby Van Eps (p); Myland Olds (b); Chick Condon (dm).

Around October 9, 1928, practically the same day Cass Hagan and the Van Eps brothers got married, they left on tour and played Washington, D.C. the first night. Although Nichols' had quite a library of his own, after leaving New York, the Van Eps brothers did all the arranging. Next the band played in New Castle, Pa., followed by a few dates in Ohio and Indiana. After Galena, Ill. they went to Iowa. They played 2 or 3 days in Davenport, Bix Beiderbecke's hometown and were a smash, notwithstanding the Red-Bix feud among the fans at the time. The band also stopped for engagements at Ames and Sioux City, Iowa.

The band ran into Union difficulties before reaching the coast -- they were told they had to employ California musicians. Therefore, Hagan had to hustle back to New York to get the matter straightened out. Nevertheless, the opening was postponed three weeks which meant that MCA had to scout around for bookings in the wilderness. Morale of the band was naturally lowered until Hagan rejoined them in Sioux City, Iowa.

After Iowa the band moved to Kansas City and next they played one week at an Omaha, Nebraska, theater. There followed a few dates in the surrounding farm country. They were a smash hit in Ogden, Utah, Nichols' hometown and four days at Salt Lake City, before Red's brother Mormons. They opened at Roscoe "Fatty" Arbuckle's Plantation Cafe, Culver City, California, on December 2, 1928.

The Arbuckle engagement was terminated by a mutual agreement due to poor business. On New Year's Eve the authorities began searching cars for liquor. The word subsequently got around and people just stayed away. The result being poor business, so the Arbuckle engagement was terminated the later part of January by mutual agreement. This venture lasted until early February, 1929, back in New York City.

Cass' Final Music Ventures

Later on, Cass formed a band with Bix Beiderbecke and Tommy Dorsey. It was quite a band and for some time auditioned it. Nothing developed and no records exist of this fine group. Depression time and the gods' were against them.

Cass left music and went into the insurance business until 1937. At that point, Cass and Lou Schwartz entered a night club venture. They opened with Helen Morgan. But again the time proved inauspicious -- recession year. Today, Cass is making a living in the electronics field.

Unfortunately the Cass Hagan bands had a relatively short tenure. However, evidence of their greatness has been preserved on phonograph records which today are collector's items.

Acknowledgements

Much time has been spent over several years compiling this story. Many collectors, researchers, and musicians supplied information. Especial thanks are due Cass Hagan for his help on this project. Acknowledgements also include the following musicians: Frank Cush, Frank Crum, Dick DuPage, Fats Fellman, Lennie Hayton, Henry Levine, Red Nichols, Al Philburn, Bill Reinhardt, Joe Tarto, Red Thrall, and Fred Van Eps, as well as writer and research specialist, Howard Waters.

A limited listing

by

Ernie Smith

In the very late years of silent pictures, when the country was experiencing that marvellous phenomenon known as the "jazz spirit", sound pictures were making their first commercially successful appearances on the silver screen. With a public indulging in lots of uninhibited living and eager for entertainment, the first sound film producers had to draw on whatever sources they could to spotlight their new technical achievement - "THE ALL-TALKING PICTURE."

The leaders in the experimentation with synchronized sound and speech were Vitaphone and Movietone. The Vitaphone Corporation was organized in April 1926 with Warner Brothers owning 70% and holding an option on an additional 20 percent of the stock. Movietone (later Fox-Movietone) was the nearest competitor. Warners had debuted Vitaphone in New York on August 7, 1926 with a program of shorts ranging from opera to comedy and a feature film "DON JUAN" which had a synchronized music score. But it was left to a part-talking picture by the same company to start the stampede to sound. With the opening of the Al Jolson starrer "THE JAZZ SINGER" on October 6, 1927; the race to acquire comparable systems began in earnest.

Vitaphone, since the year of its organization, had exclusive call upon artists under contract to the Victor Talking Machine Company, Brunswick-Balke-Collender Co., and the Metropolitan Opera Co. The Manhattan Opera House in New York had been leased for experimentation and it was there that the foundation was laid for the success of Warner talkers. By November 19th, 1926, Warners had 100 sound subjects ready. As the race to produce sound pictures took on all the aspects of a land rush - vaudeville, "Tin Pan Alley," ballrooms and Broadway were eagerly scoured for talent. Most of your early talkies, particularly the short subjects, were almost straight vaudeville or variety shows put on film.

Sound, coming at a time when the public was becoming aware of hot music through the efforts of pioneering jazz men and then in a more diluted form in the music of bands such as Paul Whiteman, Ben Pollack and Isham Jones, certainly added movies to the growing list of factors responsible for the spread of jazz. Therefore, it was not surprising that the movie producers became aware of the box-office potential of the music of the "Jazz-Age."

Variety, after predicting that 85% of the theaters in United States would be wired for sound by January 1st, ran this news item in its April 1929 issue.

"HARLEM GOING WEST ... Increasing demand for colored talent in pictures has brought a number of Harlem figures to the coast, where they have established a nucleus for a second Harlem district in Los Angeles colored belt. A recent call was sent out by Paramount for 50 colored cafe entertainers for a scene in a Harlem night club."

While a great deal of research has yet to be done in the area of "HOT FILMOGRAPHY", sufficient information has been uncovered regarding some of the very early filmic offerings in the area of jazz and popular music to warrant a limited listing. The reader should be aware that viewing these early films is indeed difficult. Most of them are unavailable for screening and probably lost forever because of the negligence of their short-sighted creators. Many of the reviews listed below have been taken from early issues of Variety. The opinions regarding the filmic and musical qualities of the films are those of the Variety reporters assigned to reviewing them. Since they do constitute one of the

only records available, their re-quoting in this article is important. As more material comes to light, it is hoped a better survey and appraisal can be made. Meanwhile, it might be noted here that one of the pioneer enthusiasts in the realm of "HOT FILMOGRAPHY" and certainly its number one collector today is John Baker of Columbus, Ohio. Your writer was privileged to spend a week-end with Mr. Baker and had the opportunity to view some 40 to 50 short films of every vintage and variety. His assistance and advice has proved invaluable.

ROGER WOLFE KAHN'S BAND Vitaphone No. 468 (10/31/28) 11 mins.; Instrumental

This one and No. 469 were probably made at the same time. In the latter, assisting the Kahn band, were Henri Garden, tenor, and the Williams Sisters. No. 468 has the Mound City Blue Blowers for variety. Without the freak four-piece musical combination it's just a straight band record, and that means little today.

Two selections by the orchestra with the Blowers in the middle. This specialty concludes in a dance by one of the quartet. Kahn does his own announcing with clarity and finesse. Night club set. Half dozen or so spectators sitting and applaud.

CAROLYNNE SNOWDEN CO. (4) Vitaphone No. 2109 (10/31/28) Songs and Band; 9 mins.

Colored syncopation dished up by Miss Snowden and a three piece band consisting of drums, piano and banjo. It's an amateurish effort in every respect.

Singer offers a snatch of "St. Louis Blues." Following another song, the singer is off for a change while musicians try to get hot and miss. Charleston finish also lacks entertainment value.

SISSLE and BLAKE Vitaphone No. 463 (1/9/29) 8 Mins.; Songs

Noble Sissle and Eubie Blake, colored composers, in a group of three songs. This is one of the early Vitaphone recordings with the technique already "dated" recognizably.

MAL HALLETT'S BAND (12) Vitaphone No. 729 (2/20/29) 7 Mins.

Usual band subject given some ginger at the finish by a burlesque on the ballroom dancing of college kids. Done by two members of the outfit with dummies as partners. Other two instrumental selections are "Doin' the Raccoon" and "Tin Pan Parade," the latter closely following the Waring routine for the same melody. Collegiate finish saves short for opening spot.

CORA GREEN Vitaphone No. 825 (8/28/29) 7 mins.; songs

Possibly because Vitaphone shorts are intended for family consumption and lyrics must be innocuous, Cora Green's offering seems dull. She suffers from that venerable complaint, no material. Consequently it's just words and music, and impression is rather negative.

Miss Green, colored, like Ethel Waters, is the type of singer who requires punch lines. And Miss Green hasn't any.

THE OPRY HOUSE with Lew Hearn Vitaphone No. 834 (11/13/29) 10 mins.

Looks like a one-reel cheater. Lew Hearn, featured, comes in at the start for about a minute and no more is seen of him. Outside of Hearn, in rube character, indicating the locale by his few brief remarks, nothing in this short to denote or merit the title. Only entertainment is the Mound City Blue Blowers, instrumental quartet, and Mabel Walker, songstress. Practically one turn, as Miss Walker warbles her tune in with the miniature orchestra,

cont'd on p. 11

WASHBOARD RHYTHM KINGS RESEARCH

by Frank Driggs

Editor's note: In RR#22, noted researcher, John Baker of Columbus, Ohio, re-opened the Washboard Rhythm Kings research with a fascinating arousing WBRK Victor discography. Need-less-to-say this has excited many of our collecting fraternity especially the fine historian, Frank Driggs who has dug deep into his files and has come up with the following important data.

The following information is on the Washboard Rhythm Kings as I got it from Ben Smith in 1957. I haven't been able to do any more on it in the way of identification of personnel through the records because I haven't got any others than the ones on the old X label LP. I played these for Smith when I discovered through the course of conversation with him (I interviewed him because he had bands and played with others throughout the Southwest during the late 1920(s)) and he made positive identification on practically all the soloists on the LP.

July 6, 1932 sessions

Tiger Rag - Taft Jordan, Dave Page, trumpets; Ben Smith, clt-as; Carl Wade, ts; Steve Washington, pf-clt; Ghost Howell, bs; Washington, arr. Eddie Miles, washbd.

Humming to Myself - Taft Jordan, tp solo, Carl Wade, ts solo - Smith, arr. Ben Smith, clt solo

My Silent Love - Jordan, tp solo, Eddie Miles, vocal-washboard, Jerome Carrington, alto; Smith, arranger

Shoot 'Em - Dave Page, tp solo; Miles, washboard, Wade, ts, Smith, arranger. Steve Washington, banjo solo. (recorded 9/23/31)

10/18/32

Down by the Ohio - Washington, vocal - Taft Jordan, tp; Howell, bs; Wade, ts; Washington, banjo; Washington, piano - Washington, arranger.

11/23/32

Underneath the Harlem Moon - Leo Watson - Wilbur Daniels, vocals; Teddy Bunn, gtr; unid. alto; Smith, clarinet. Dave Page, tp.

10/18/32

Ash Man Crawl - Steve Washington, clt; Bella Benson, vocal Taft Jordan, tp.

3/1/32

Pepper Steak - Dave Riddick, tp solo; Jimmie Shine, vocal, Washington, banjo unid tenor solo, Eddie Miles, pf; Washboard Smith, washboard.

Ben Smith was directing the White Hut band in Philadelphia at the time. He told me the story as follows...

"When I was in Minneapolis I picked up the remains of the Plantation Cotton Pickers which had been organized by two brothers from Pittsburgh and got stranded up there. I renamed them after a club I'd been playing in. The only guys I remember from the band were ... Biggs (he could play anything you wrote, but nothing off paper, so we wrote out his hot choruses for him and everybody wanted to hire him) Denny Washington and myself, reeds. Red ... Forrest Morgan trumpets; a trombone player we called "Miff Mole" (Heinie Walker??). Buddy Miles sang. Sam Friedburg was the organizer of those sessions in Camden and he was using some of the men from my band and that's how I got in on them. Sometimes we'd use a big band and other times a small band, but it was pretty much the same band most of the time. Steve Washington and I did most of the writing for the sessions. We made them under every different name. Alabama Washboard Stompers, Georgia Washboard Stompers for Victor Brunswick and other labels. We were only getting \$9.00 a day so I rebelled and quit and when the quality of them started to go down they wanted me back, so I asked for \$62.00 a day and I got it. Steve Washington was a guitar player who was playing banjo then and he'd take solos on piano too. Dave Riddick and Taft Jordan were with Jimmy Gorman

in Philadelphia then. Washboard Smith took over when Eddie Miles switched to piano. Some of the ones made when I quit were with a lousy trumpeter who sang like Louis. We made them for Columbia too, and there were very few of them that I didn't make. We used to make up the names of tunes many times. We made them for several years. They were just recording units taken from the different bands playing around Philadelphia and Camden at the time. I think Sam Friedburg is living up in Westchester somewhere now...I haven't heard about him in a long time now..."

For the record Ben Smith is an accomplished multiple reed man, specializing in clarinet and alto and has written and arranged for many bands in the thirty-odd years he's been a professional musician. He was born in Memphis around 1905 I'd guess. He sat in and gigged with various little known bands around Montgomery, Alabama and Nashville, Tennessee before joining Connor and McWilliams Boston Serenaders in Memphis in the latter part of 1926. Paul Webster, trumpet; Henry Wells, trombone; Willie Smith, alto, Eddie Wilcox, piano were in the band. He remembers the Lunceford band being unknown then and still in Fisk University. He worked with them briefly, then joined a circus band, a minstrel show, and wound up in Little Rock, Arkansas where he joined tenorman William Holloway who organized a big band which Ben took over and reorganized in El Paso as Ben Smith's Blue Syncopators (Keg Johnson, then Dan Minor, trombone; Debo Mills, drums; Melvin Smalls, piano, couldn't recall the others; George Lott, trumpet, etc.). This band worked around Texas - New Mexico and up to Nebraska where it broke up in 1929; Ben worked with local bands in Omaha a while before coming into Kansas City to build up another small band with Paul Webster, Budd Johnson and others which broke up and he then joined George E. Lee for a while in 1930. Then he worked with Eli Rice for the rest of the year, the Plantation Cotton Pickers for a few months, Eli Rice again, Grant Moore and then reorganized Plantation C.P. and took them back to Pittsburgh and into Philadelphia where he also played for Doc Hyder (now president of Negro local) and Charlie Gains. He came to New York in 1934 and played club dates for quite a while before connecting with Claude Hopkins with whom he recorded in 1937. Was with Hot Lips Page for several years and has been free-lancing, writing arrangements and recording in New York. He says the late Glyn Pacque got him started on clarinet in Kansas City (Pacque was with King Oliver then) and he was one of the last people to know both King Oliver (... "I saw him again just before he died in Savannah. He was touting a boy who was a terrific trumpet player from down that way. He was nearly blind and his teeth were gone. I tried to talk him into coming back to New York and letting me get the band together for him and use his name, but he wanted to play himself... that was the only thing that stopped him...) On Jelly Roll (... "Jelly was no musician, and his men all used heads in the 20's, but he was terrific for his type of music. He had a very steady beat to his music and was very advanced for those times. He was a guy who loved to kid hard and a lot of guys wouldn't take it. He had his reputation behind him when I saw him in New York and he didn't mind telling anybody that he was the great Jelly Roll, and boy, the guys would blow up. For some reason I understood him and he tried to get me to get a band together for him before he died...")

I would suggest that anyone who wants to follow up and fill in on the discographical information Ben has given me would be wise to get together a tape or as many of the various washboard groups of the 1931-34 period and get with Taft Jordan and Ben Smith, or Dave Page, who I think is still around New York and get them to identify soloists, etc. Or else write to Doc Hyder at the local in Philadelphia and try to make contact with Jimmy Forman or any one else who played in his band or the White Hut band during that period. Ben doesn't recall Frank Denton, listed as director, nor Bella Benson.

Ed. Note: For those interested in corresponding with Frank, he can be reached at 128 W. 75 Street, New York 23, N. Y.

GEOFFREY O'HARA - Singer and Song Writer

by JIM WALSH

RECORD RESEARCH proudly numbers among its subscribers the distinguished tenor and composer, Geoffrey O'Hara.

In Bulletin No. 7 of Recorded Americana, Mr. O'Hara recalled that he sang in 1906-07 for Zon-o-phone with a quartet whose name he doesn't recall, but whose baritone was Reinald Werrenrath and basso, Walter MacPherson. He then, he says, made a record of Navajo Indian Songs for Victor in 1913 and began making popular song records for Victor in 1917.

After reading Mr. O'Hara's brief notes, it occurred to me that a more comprehensive account of his life and recording career would be interesting. Hence the following:

Geoffrey O'Hara was born on Feb. 2, 1882, in Chatham, Ontario, Canada, the son of Robert and Maria Sophia (Dobbs) O'Hara. He was educated at Chatham Collegiate Institute and when he was 12 became the organist for the Chatham Episcopal Church. After studying music with several teachers he came to the United States in 1904 and was naturalized in 1919. On June 7, 1919, he married Constance Margaret Dougherty of Cambridge, Mass. They had a son, Hamilton Murray O'Hara, and a daughter, Nancy Jackson.

Mr. O'Hara spent four years in the banking business before giving up banking for music. His early stage career included four years with minstrel shows and in major vaudeville circuits as pianist, singer and entertainer. In 1913, Secretary of the Interior, Franklin K. Lane appointed him an instructor in native Indian music. He spent several years among the Navajos in Arizona and used an Edison cylinder phonograph to record native Indian songs. In June, 1917, after the U.S. entered the first World War, he was sent to Fort Oglethorpe, Ga., as a military song leader.

O'Hara's success as a song writer began when Enrico Caruso recorded his "Your Eyes Have Told Me So" for Victor in 1913. Others of his songs include "I Love a Little Cottage," "K-K-Katy" (one of the big hits of World War I), "There Is No Death," "The Wreck of the Julie Plante," "Leetle Bateese," "Give a Man a Horse He Can Ride," "A Little Close Harmony" and "The Old Songs." He has written about 150 others, as well as ten or more operettas, published a book of poems, one on Canadian folk songs and lectured extensively on music.

The first mention of Geoffrey O'Hara's name in any recording list apparently occurs in the Edison Gold Moulded cylinder supplement for August, 1905, when the Knickerbocker Quintet recorded "The Rosary" (No. 9052.) The write-up said the Quintet was known in vaudeville as "The Original Spook Minstrels." Members were Parvin Witte, first tenor; Charles H. Bates, second tenor; G. de V. (what does that "de V." stand for, Mr. O'Hara?), baritone, (and why were you singing baritone?); Walter C. White, second baritone, and Leon Parmet, bass. Mr. O'Hara has been hoping for many years to find this two-minute cylinder.

The quartet which recorded for Zon-o-phone must have been the Criterion, which was organized by Reinald Werrenrath when he was still in college. O'Hara was not a member when it made its only two-minute Edison wax cylinder, issued in Jan., 1905, "Little Tommy Went a Fishing." Those who sang in this cylinder were Robert R. Rainey, first tenor; William A. Washburn, second tenor, Werrenrath, baritone, and Walter A. Downie, bass. O'Hara must have replaced either Rainey or Washburn shortly afterward. The Criterion remained a popular concert and recording quartet for many years, but with completely changed personnel. At its peak in the 1920's it was composed of John Young, first tenor; Frank Mellor, second tenor; George W. Reardon, baritone, and Donald Chalmers, bass.

Eight 9-inch Criterion Quartet records appeared in the Zon-o-phone catalog for 1905, but I cannot say whether O'Hara sang in them. They were 5990, Abide With Me; 6087, The Bridge; 6088, Carry Me Back to Old Virginny; 6065, Jesus, Lover of My Soul; 6043, Kentucky Babe; 6069, Lead, Kindly Light; 6046, Little Tommy, and 6012, Rock of Ages. Zon-o-phone had introduced 10-inch records at the beginning of 1904 but there was just one male quartet number in that size--72, The Soldier's Farewell, by the Criterion. So far as I can determine, the Criterion made no more Zon-o-phone records. It did make a few for Columbia, Leeds, Talk-o-phone and perhaps some other companies.

In Nov., 1914, Edison issued four-minute Blue Amberol cylinder 2451, containing O'Hara's rendition of several Navajo Indian Songs, with explanatory comments and a tom-tom accompaniment, and Victor did the same on double-faced 10-inch disc 17635. The reverse of the Victor contains "The Gambler's Song," recorded by members of the Blackfoot Tribe of Glacier Park Indians. The Edison supplement said:

"The Navajo Indians are located in Arizona and are rich in thousands of songs that have been composed with skill and handed down for centuries from father to son, from teacher to pupil. They have a number of ceremonies, each one lasting nine days and nights, each containing more than 600 songs. Several of the best of these Indian songs were selected from a large number taken on the Edison recording phonograph. All these songs have been made a matter of special study by Mr. O'Hara. He himself has learned several, and having harmonized them is enabled to reproduce them with novel and interesting effect."

Mr. O'Hara erred slightly in saying he began to sing popular songs for Victor in 1917. His first "pop" Victor record, No. 18022, appeared in June, 1916. He sang a Charles K. Harris ballad, "All I Want is a Cottage, Some Roses and You," combined with "Croon-Time," a duet by Edna Brown and James Reed, who were really Elsie Baker and Reed Miller.

O'Hara's biggest recorded hit was listed in July, 1916 -- No. 18051, "They Made It Twice As Nice As Paradise (And They Called It Dixieland)." This number, composed by Raymond B. Egan and Richard Whiting, swept the country. O'Hara's version was doubled with one of the durable Irving Berlin tunes which is now a classic, "Simple Melody," sung by "Edna Brown" and the most popular recording artist of that day, Billy Murray.

In Dec., 1916, Mr. O'Hara and a mysterious contralto, Lillian Davis, whom I suspect to have been the late Marguerite Dunlap, occupied both sides of 18166. They sang O'Hara's own composition, "Ma Lil' Starlight," and an English serio-comic song, "I'll Make You Want Me."

Shortly afterward, O'Hara went to Fort Oglethorpe, and his next record wasn't issued until Dec., 1917. On 18391 he sang "The South Will Do Her Part," coupled with "Come Back Home," by the Shannon Four. "The South Will Do Her Part" was a patriotic parody on "They Made It Twice As Nice As Paradise," whose words were handed to O'Hara by "a total stranger."

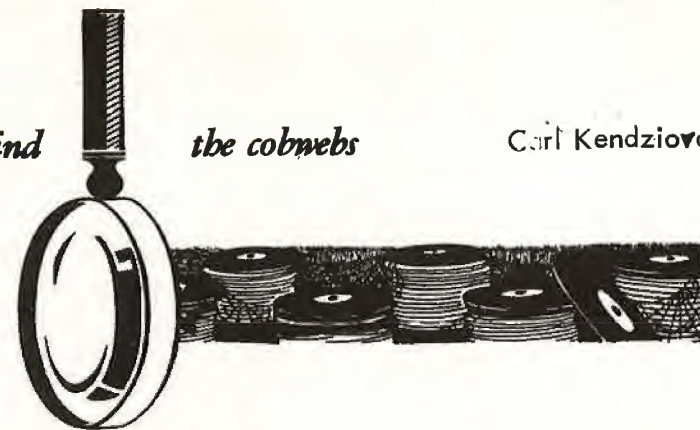
In May, 1918, on 18441, O'Hara sang his song, "Send Me a Curl." The other side was "All Aboard for Home, Sweet Home," by Lewis James and the Shannon Four. That same month, Victor listed "K-K-Katy," "the great stuttering song," inimitably sung by Billy Murray. Two months later, record No. 18451, combined O'Hara's last appearances on Victor - "A Soldier's Day" and "Parodies of the Camp," in which he told some of the things he had learned at Fort Oglethorpe. Although no more O'Hara records appeared, the Victor house organ, "The Voice of the Victor," for several years afterward published lists of his concert engagements and urged dealers to "tie in" with his personal appearances.

Today Geoffrey O'Hara, who lives at Pawling, New York, is still vigorous and alert. He travels and lectures extensively and was the center of attraction at a record collectors' party sponsored by the Rev. H. B. Kishpaugh last fall near Ames, New York. I have not yet met this fine artist but one of these days I hope to have that pleasure.

behind

the cobwebs

Carl Kendziowa



New Flexo: Your columnist has had a few specimens of this obscure label kicking around for quite a while but has never been certain of enough facts, to go into the subject properly. We still know very little about the label or the artists but perhaps an airing of the New Flexo catalog (All four that we have!) will bring further data to light. We hope some readers will have other issues which they will list for us and perhaps someone will have information about the company or artists.

The writer has three New Flexo discs and one with no label which he has long suspected was from the same source. It is the verification of this suspicion that prompted this discussion. The first three discs are about one third as thick as a normal shellac record and are made of flexible black plastic of some sort. The "label" is simply printed on the plastic in the usual place around the spindle hole and is printed in brown. It consists of two concentric circles with the following above the spindle hole: "The New Flexo Record Warner Record Co., K. C., Mo." The catalog number is to the right of the hole and the title and artist credits are below it. The difficulty is that this printed label wears off! Only one of the three records is completely legible! The master numbers appear handwritten in the surface of the disc just inside the closed run-off groove. The one completely legible is number 303. Partly legible is 301 while the third is completely illegible. The fourth disc is a transparent green plastic with no indication that any kind of label was ever printed on it. However we now know it to be New Flexo 311. More about that later.

Here is the data for the four discs: New Flexo 301 - A. Jim Town Blues (Davis) Played by Johnnie Campbell's Orchestra (master 158)/B. Title worn off (but identified aurally as Cheatin' On Me) also by Campbell (master 154); New Flexo 303 - A. The Only Only One (Henderson) Played by Johnnie Campbell's Orchestra (master 153)/B. When I'm With You (Robinson) Sung by Harry Kessell (master 157); New Flexo? (all titling worn off) - One side is Deep Elm (You Tell 'Em I'm Blue) a vocal

with piano acc. (master 137) and the reverse is an instrumental version of a tune we are unable to identify (no one that we've played it for has recognized it either) by an unidentified orchestra (master 179). The green disc simply has master numbers 271 and 272. 271 is a fine version of Milenberg Joys and 272 we had never been able to identify.

Leon Vogel, of Washington, D.C., writes us that he has New Flexo 311 and gives the following data: Milenberg Joys (Mares-Morton) (master 271) and You Are Just A Vision (Goldkette-Quicksell) (master 272) both by Joseph Gish Orchestra. Here is what Leon had to say: "Both sides are musically good. Joseph Gish was tuba player on Mugsy early sides. The record is constructed of flexible substance and appears to be black in color but held up to the light it assumes a transparent blue color."

On the basis of the issue of "The Only Only One," "Cheatin' On Me", and "Deep Elm" on other record labels during the period from February 1925 to August 1925 we feel that these first three discs date as 1925. The #311 with its higher catalog number and master numbers one hundred numbers higher may be of 1926 vintage. They are acoustically recorded but the equipment does an admirable job; all instruments are well balanced and tone qualities are very good for acoustical recording.

Campbell's group consists of trumpet or cornet, trombone, clarinet doubling on sax, piano and drums. All are hot men and take excellent solos. There is a vocal on "Cheatin' On Me" by the same fellow who sings "Deep Elm." The piano in the band is the same as the one accompanying the singer on "Elm." On the latter, the singer interpolates "Play that thing Ty!" And Ty sure does just that! The unidentified band on master 179 is larger than the Campbell group, consisting of trumpet/cornet, trombone, two or three saxes/clarinets, piano, banjo, tuba and drums. The Gish group seems similarly constituted and may be the same group as on 179. Fine solos here, too.

That is all we can offer on the label and the artists. Can anyone offer further

information? We would be most interested, in further issues on New Flexo, identification of any of the musicians, facts about the Warner Record Co. (time span, catalog range, price of disc, etc.), etc. What have you to offer? All comments appreciated from reader, collector, researcher, discographer, etc. alike.

Label of the Month: One of the 1919-1920 group of labels which duplicated the issues of others is our entry this issue. In issue 22 we discussed the World label, credited to the World Phonograph Co., Chicago, which duplicated issues on Operaphone using the identical catalog numbers. (We used World 31126 as our example and cited the fact that this coupling was also to be found on Empire 31126 as well). Here, then, is the Empire label, credited to the Empire Talking Machine Co., Chicago, which also duplicated Operaphone issues (including same catalog number) through the January 1920 release. Beginning with the February 1920 release, Empire started new catalog numbers of their own (in various three digit series) although still duplicating Operaphone issues. Our example, Empire 507, is from the May 1920 release and the data follows (the "A" side is illustrated in the accompanying cut): Empire 507 - A. Little Girls, Good-Bye (From "Apple Blossoms") (Jacobi) as by Empire Dance Band (in wax: 31136A), B. Ole Miss Blues (Handy) as by Jones's Novelty Dance Orchestra (in wax: 31136B). In the Advance Record Bulletins for April 1920 in The Talking Machine World we find Operaphone 31136 listed with the same titles and credits except the Empire Dance Band becomes Farrell's Dance Orchestra! The Empire label is black with all designs and writing in Gold. Since Operaphone was a subsidiary of Pathe, all these derivative issues are actually Pathe masters. A comparison of Ole Miss Blues on Operaphone 31136 (as Jones's Novelty Dance Orch.), on World 31136 (probably as same), on Empire 507 (as same) with Pathe 22206 as by Wadsworth's Novelty Dance Orch. (master 67946) would show all to be identical!



cont'd on p. 24

john mc andrew

STAR

STUDED

SHELLAC



THE UNTOUCHABLES

The three best selling pop singers in today's market seemingly are, without a vestige of doubt, Sinatra, Fitzgerald and Cole. Reviewers and columnists keep hammering at us that they are singers' singers; that their taste is impeccable, their phrasing miraculous, that some other singers' singer has proclaimed one of them the greatest, that every other singer could and, it is usually implied, should take lessons from them. They are the Untouchables and it is blasphemy to suggest that anything they do is less than the definitive interpretation of that song, once and for all time. Idolatry is more often than not fatuous and flawed and when applied to the untrained voice, which the great majority of popular vocalists are, it is walking on quicksand.

I trust at this late date it does not have to be demonstrated that it is not only possible but probable that the biggest sellers may be amongst the very worst singers, including Bobby Darin, Fabian and Elvis and that Adolph Zukor was inadvertently heralding his own ignorance when he quite aptly called his autobiography "The Public is Never Wrong."

However, I do not, by implication or otherwise, include our Three Untouchables in this category. Actually, I think they are all good, dependable singers whose main fault is that they do not appear to be aware of their limitations, because if they did then they would not sing many of the songs they do, or if they must they should realize that with many of the better class songs it is the singer who must give ground and not the song. It may not even be a matter of quality but some definite method of singing that is required, and when the artist simply ignores this and molds the melody to her accepted but in this case unacceptable style, the point of the whole thing is usually lost and the results highly unsatisfactory. Of the three stars in question Ella Fitzgerald, I think, is the worst offender here. Her voice is sweet and limpid and her phrasing is often entrancing and she certainly has a keen jazz sense as she has effectively shown many times, but just as much as some of the inferior singers she has frequently killed a beautiful song with her lazy delivery. On slow, dreamy ballads, she is generally fine and the silvery timbre of her reedy voice can give it that lift it may need; but even on some of her jazz numbers she lags behind the beat, or ignores it when it is the mainstay of the composition. A few years ago there was an innocuous but catchy melody of rocking proportions called *A Guy is a Guy* on which the beat just had to be kept beating, and Ella simply eliminated all this punctuation and came up with a formless mess of nothing. Doris Day, whose vocal equipment couldn't be compared with Ella's, sang the song rhythmically, with expression and with verve, and made something tingling out of practically nothing at all.

Ella has been doing scads of multiple record albums, usually of famous composers one to an album, and here again she is sometimes superb and as often not even good. She does Rodgers and Hammerstein better than Rodgers and Hart because with Hart, Rodgers had much more zing than he's had since then. On Berlin tunes, she does *Always*, *Lazy*, *Remember*, *You Keep Coming Back Like a Song* and *How About Me* as only she can; but the crispness of *All By Myself*, *Heat Wave*, *I'm Puttin' All My Eggs in One Basket*, *I've Got My Love to Keep Me Warm*, *Let Yourself*

Go, *Top Hat* and *Puttin' on the Ritz* seem to elude her. Along with so many others who have succumbed to the temptation since Bing Crosby began taking it easy, and that was about 1934, Ella has taken to crooning sweetly and gently no matter what she does. On Berlin's magnificent and neglected *Supertime*, she does manage a bit of unhappiness but almost nothing of the despair and tortured anguish demanded by what may be the first social commentary in any popular song. Her depiction of the saga of lynching is not unpleasant but it is something like a Hollywood version of *Crime and Punishment*. One can only muse regretfully on what Bessie Smith might have done with this searing document. Gershwin, too, has a vibrancy that Ella usually launders right out of his songs, as she did on *Looking for a Boy*, *My One and Only* and others a few years ago for Decca. Now she has just done a five-record set for *Verve* of Gershwin, but I haven't yet heard it. When she appeared with Jack Webb in *Pete Kelly's Blues*, she did *Hard Hearted Hannah*, which calls for a dirty, gummy delivery. Again, it was rather pleasantly conceived, but a drastically toned-down Hannah. Why does she always do it?

We all know that Sinatra can be very good when he's good, but more and more frequently now he too oversteps or understeps the mark, but for different reasons. He usually projects the required feeling, at least on his torch songs, but sometimes he injects so much pathos it teeters on the brink of bathos... and those murderously slow tempos! This, I think, is Sinatra's worst fault: dragging out his sadder love songs interminably. Even the most calamitous tragedy does not have to be funereal to achieve the desired effect. What were very nearly ideal interpretations of *What's New*, *It's a Lonesome Old Town*, *Goodbye* and *Willow Weep For Me* became 'almosts' because of the agonizingly death-like pace. Occasionally, in the past, Frank has assayed the slightly concert-type song such as *Kiss Me Again*, *Dear Little Boy of Mine* and *The House I Live In*. The last-named was most effectively projected, but the other two, especially the Ernest R. Ball epic, was draggy, mushy and lacking in the virility inherent in the material of the song. On the other hand, Frank has taken charming little cameos like the Archer-Thompson *I Love You*, *You Brought a New Kind of Love to Me*, *Swingin' Down the Lane*, and *Why Should I Cry Over You* and breezed through them so carelessly that all meaning was taken from them, aided and abetted by the brassy and monotonous Riddle arrangements and accompaniments, although I must say Riddle was most effective on the *Only the Lonely* album. In the latter, *Goodbye* was very well done, both as to voice and backing, although a bit too slow even for this type dirge, but overall most meaningful. Let us hope that if Riddle is to continue with Sinatra, and there is every indication that he will, he supplies as careful and coordinated accompaniment as he did on this album as against the lacadaisical swinging on others like *Swingin' Lovers*. And there was one other noticeable feature about the *Only* album: on the selections that called for it, sufficient time was spent. On *Goodbye*, almost five minutes was consumed, allowing leeway for developing a vivid picture; likewise on *What's New* and *Willow Weep for Me*. Very rarely is it possible to do full justice to either the singer of the song when the running time is clipped to a meager two minutes or so. The main fault I have to find with Nat King Cole is his failure ever to change anything, so that a whole LP of any of his microphonings palls much faster than those of our other two headliners. It is pleasant, soothing and light, but you could also substitute the words insipid, wearying and shallow after half a dozen unvarying selections. His expert pianoing sometimes save the day, but too many of the songs he essays demand a depth and meaning that he is unable or unwilling to give them. There seems to be no happy medium between this sort of thing and rock-and-roll and Mario Lanza at the other extreme, an area that used to be most aptly filled by the lighter legitimate singers such as Franklyn Baur, Donald Novis, Morton Downey, Cliff Edwards, 'Barry' Wood and Dennis Day. As a matter of fact, the Cliff Edwards of yesterday offered a curious parallel to the King Cole of today in that his voice was light and he probably was the first of the crooners: but a comparison of the two will point up drastically

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"HOT FILMOGRAPHY" Ernie Smith

four sap "musicians" comprising banjo, guitar, kazoo and whiskbroom drummer. Get plenty hot and blue, though numbers used are not strictly up to date.

RED NICHOLS' PENNIES Vitaphone No. 870 (rev'd Dec. 25, 1929) Band; 7 Mins.

Where they like low down music this short will probably stand up. Otherwise just another band reel.

Outfit is a six-man combination paralleling the old Dixieland jazz band instrumentation with the exception of an added guitar-banjo strummer who also warbles. Nichols leads and blows trumpet. Opening number is given a vulgar interpretation, Nichols supplying the torrid notes. Hot and good but with the repertoire thereafter cooling off. Too much so for this unit which specializes in steaming up pop melodies. String player fronts twice, moderately, and Nichols is joined by two boys for a muted cornet trio.

Nichols is at his best when playing hot. He should drop another quarter in the gas meter.

SMASH YOUR BAGGAGE Vitaphone No. 1387 (11/15/32) Colored Talent; 10 Mins.

Small's Paradise (Harlem nite club) colored entertainers are in 'Smash Your Baggage,' one of those hectic song-and-dance melanges ringing in a flock of colored talent.

The 'Baggage' title is derived from the r.r. porters' rehearsing a social shindig, with the hoofers, line of girls, et al. doing their stuff.

THAT'S THE SPIRIT Noble Sissle and Band (6/20/33) Vitaphone No. 1491; 11 Mins.

Noble Sissle and his band of colored musicians offer two numbers; "St. Louis Blues" and "Tiger Rag"

CLAUDE HOPKINS ORCHESTRA Vitaphone 8002 (9/12/33) with Orlando Roberson, 4 Step Bros. 12 Mins.

Novelty band short featuring the tip-top colored combo maestroed by Claude Hopkins from his piano perch. Orlando Roberson, sub-featured, is probably that corking top tenor whose rendition of 'Trees' alone recommends him for mike attention. The Four Step Bros., also sub-mentioned, aren't difficult to identify, of course.

'Barber Shop Blues' title is derived from the shambles tonsorial parlor which is transformed into a ritz environment and the huffing (Step Bros.) bootblacks, from the winnings of the sweepstakes lucky number. This permits the Hopkins jazzists to do their stuff in an attractive environment and they do it plenty oke.

While the above listing is by no means comprehensive considering the fact that Vitaphone in the 1929 Edition of THE FILM DAILY YEARBOOK ran this note in regard to its 1928-29 output:

"Vitaphone is releasing sound short subjects of vaudeville, acts, dramas, skits, musical organizations, dialogue, monologue, etc., over 600 being available."

It is some indication of the amount of vintage jazz that must have found its way onto celluloid. At this point, research is still too skimpy to make any real survey possible, particularly of these very early years. Your writer, at present, is engaged in putting together material for further articles and "Hot Filmographs". Any information regarding this subject that you wish to pass along; please write ERNIE SMITH, 1364 Lexington Ave., Apt. 2-N, New York City 28, N. Y.

COMING: For RR readers.....

Discographical works on
The Perfect Record Label; Theme
Songs; and Leopold Stokowski.

EDISONIA

Ray Wile

The Edison Recordings of Marguerite Namara (Toye)

"Generally pretty fair - High notes all good - low notes very rapid shake. She is above the average - interpretation odd -

"Think she would make fair records on high note stuff - 'Comin' thru the Rye' pretty fair,

"Might try pair of tunes 'Comin' Through the Rye' and an opera tune." 5/21/15 from the Edison Voice Trials File.

DISCS

10/1/17 5823 - Believe Me if all those Endearing Young Charms Rejected. All molds scrapped.

12/26/17 5943 Twickenham Ferry. Takes A,B,C Pass; then hold.

Edison

1/18/18 5977 - Morenita (Buzzi-Peccia) A,B,C, 80713 - listed 1922 - 26?

The Edison Recordings of Celine Chais-Bonheur, contralto

"This is a fair contralto of opera type of singing - better arrange for few tunes - Very little tremolo notes little ragged - high good interpretation good. Think she will concert sic."

Edison Voice Tri File 11/29/15

DISCS

Recorded in New York, 1915. Possible voice trial. No information

12/19/15 4343 Mignon - Connais tu le pays

Takes A,B,C, 80763 listed 1923-1926

12/29/15 4379 Favorita - Ah! Mon Fernand

Takes A,B,C, 80763 listed 1923-1926

WHERE ARE THEY? by Frank Kelly

EDDIE LE BARON, who fronted 30s society bands in NYC hotels & clubs - is a H'wood bit actor, and paid up member of local 47... LOUIS PANICO is still blowing Trumpet with the WBBM & WBBM-TV, CBS staff band... PHIL LEVANT - 30s Chicago leader-has been in the booking agency business for seven years--working occasionally with his band on one nite club dates. He suffered a severe heart attack early last Summer, and we trust he's OK now. BOB STRONG--30s Chicago Saxman & leader--is in the grain business in Dodge City, Kans. HARRY COOL, former DICK JURGENS vocalist--and later leader of his own band, until recently managed a club in Peoria, Ill., and now in Chicago, where he manages MR. KELLY's (NOT yours truly--but ACTUAL--LY a Dutchman) N. Side bistro... HERBIE HOLMES is owner of an auto agency in Yazoo City, Miss... ANDY KIRK is mgr. of the The Theresa Hotel in Harlem, New York City... RAY PEARL--a 30s & 40s Chicago leader--is in the garage construction business in Willow Springs, Ill--a West Chicago suburb. RAY HERBECK, a big 30s midwest leader--is living in N.H'wood, Cal. where he's in the real estate business--and a paid up member of local 47... TINY HILL--another popular 30s leader--has been relaxing on his ranch at Ft. Lupton, Colo., which he sold--and now plans to again hit the road with his band... SHEP FIELDS is pres. of his own booking office -- Artists Corp. of Texas--in Houston--and works occasional one niters with his band... AL TRACE--another popular 30s Chicago favorite--who played NY's Dixie Hotel during WW11--is very active as a song writer--and with his wife--BOBBIE HART, a one time band chirp--is residing in Palms Springs, Calif. CARL LORCH--whose band was getting to hit the top--like CLAUDE THORNHILLS (still actively leading his own band) but WW11 prevented his normal potential--is in the laundry business in Peoria, Ill. CHARLIE AGNEW (was born Chas. AGNE) who was BIG around Chicago during the 30s--has been in the meat packing biz for a number of years in Waukegan, Ill. (Jack Benny's native city). Wonder what happened to AGNEW's chirper - Jean Carroll whose sexy pics often appeared in Down Beat?? HUSK O'HARE--the genial gentleman of the Chicago air--is manufacturing and distributing nationally from his home hqs. in Chicago--the juvenile T-Shirts which carry such legends as "Our Little Angel", "Little Stinker", etc. BLUE STEELE is a mfrs' rep in the steel biz in Dallas, Tex--and also reported fronting his own Dixie band--promoting jazz--and recently saw his NYC publisher about buying his "Memoirs" -- which would make exciting reading. ART KASSEL is collecting royalties on his many songs--and relaxing with lots of golf at his Encino, Cal. home... SEGAR ELLIS (remember his singing wife--Irene Taylor??) is managing a private club in Houston, Texas... RAN WILDE--who played Ducllin style piano--and fronted a slick society band around Cincinnati, etc.--is a DJ in Denver, Colo... LARRY CLINTON still writes & arranges a great deal--and now is A&R chief for Kapp records. He resides in Roslyn Hts., N. Y.

RUSS MORGAN plays sporadic locations & one niters--but lives in Beverly Hills, Calif. -- LARRY FOTINE--once active around NYC, etc.--lives in So. California, writes & arranges--and has his own publishing firms--and owns the Bel Canto Disc Co. DEL COURTNEY is a Frisco DJ--and operates several appliance stores in the Bay area. HAL MUNRO--is an agent with Associated Booking Corp. in Chicago... JOE HAYMES--the little Giant of Jazz -- is living at the Roosevelt Hotel, H'wood, Calif.--and is doing free lance arranging & copying--and paid up member of local 47.

BLUES IN REVIEW by Barry Hansen

LIGHTNIN' SLIM - Excello 2169

2169-A ROOSTER BLUES (J. West) Excellorec-BMI

2169-B "G I" SLIM (J. West) Excellorec-BMI

Vocals with harmonica, el. guitar & drums

Much the better side of this new coupling is "GI SLIM", a very well-sung topical blues in slow chant tempo a la Muddy Waters. With fairly good instrumental backing, Slim recounts his fascinating experiences fighting for Uncle Sam. He can be accused of oversimplifying the issue concerning the current world situation, but the fact remains that this is a fine piece of its type. The performance is slicker and more commercial than Slim's earlier Excello discs, but his fine singing style is intact. On the reverse, a medium-tempo number, the singer retells an ancient rural tale without doing credit either to the tale or to himself; the side has an unwelcome rock & roll flavor. Good technical job on both tracks.

HOWLIN' WOLF - Chess 1744

7618 YOU GONNA WRECK MY LIFE (C. Burnett) Arc-BMI

Vocal with harmonica, el. guitar, piano, bass & drums

8178 THE NATCHEZ BURNING (C. Burnett) Arc-BMI

Vocal with el. guitar, piano & drums

One can derive many emotions from the blues, but THE NATCHEZ BURNING can only be properly listened to with a feeling of deep humility. This record, we might say, has everything: incomparable singing, imaginative and sensitive piano & guitar accompaniment, a stirring ending in mid-line, and a tragic theme which moves the singer almost to tears, and must move us similarly if we are any kind of listeners. The reverse side, also one of the Wolf's greatest, is apparently an alternate version of the track released on Chess LP 1434 as NO PLACE TO GO; this 45 rpm version contains a very moving guitar solo absent on the LP. Future blues collectors will call this coupling a classic of the 1950's; collectors of today cannot afford not to own a copy.

MUDDY WATERS - Chess 1739

9514 RECIPE FOR LOVE (O. Smothers) Arc-BMI

Vocal with harmonica, el. guitar, piano, bass & drums

9640 TELL ME BABY (B. Broonzy) Leeds-ASCAP

Vocal with guitar, bass & drums

Regretfully, Muddy Waters seems to be in a sort of decline as a blues singer. There is nothing wrong with the material on these two sides (as there was in his last release); one of these two slow blues is in fact a fine composition credited to Big Bill Broonzy. The fault here lies in the performance, which is, to put it mildly, mannered. The rough, he-man flavor which is the greatness in Waters' singing is lost, on TELL ME BABY, in an artificial and affected delivery. Waters violates one of the most sacred rules of blues singing, as he lets his emotion appear tastelessly on the surface, injecting into the song a series of flatly unconvincing moans and groans unrelated to the sense of the song. He sounds more drunk than sincere. RECIPE FOR LOVE, a fairly well-written blues is sung in a more satisfying and straightforward manner, but the accompaniment features a very annoyingly gimmicked electric guitar and a cold, unmoving harmonica. Muddy Waters is one of the great singers of our time, but this record is a dud.

HENDERSONIA Walter C. Allen

A Henderson session that is open to much debate is the one for Plaza in November, 1927. Three titles were recorded under Henderson's name, and since they are not consecutive masters, the adjacent matrix identifications are listed here for reference (courtesy of H. F. Chmura, Columbia Records):

7619-20-21 by Markel's Society Favorites (Nov. 11, 1927; first 2 remade Nov. 25)

7622 - DEAR, ON A NIGHT LIKE THIS - by Fletcher Henderson Orch. (Nov. 26, 1927)

7623 - by Fred Rich's Orchestra (Nov. 12, 1927; remade Nov. 25)

7624 - THERE'S A RICKETY RACKETY SHACK - by Henderson (Nov. 26, 1927)

7625 - 26 by Fred Rich's Orchestra (Nov. 12, 1927)

7627 - 28 by the Keystoneers (Nov. 14, 1927)

7629 - 30 by Vernon Dalhart (Nov. 23, 1927)

7631 - by Frank Ferera's Hawaiiana (Nov. 16, 1927; remade Dec. 2)

7632-33-34 by Gladys Thompson (Nov. 17, 1927)

7635 by Sam Lanin & Orchestra (Nov. 23, 1927)

7636 - by Frank Ferera's Hawaiians (Nov. 16, 1927)

7637 - by Lanin (Nov. 23, 1927)

7638 - SORRY - by Henderson (Nov. 22, 1927)

7639 - by Vernon Dalhart (Nov. 23, 1927)

Note that there is no rhyme nor reason to the dating of the consecutive masters; and that titles recorded by the same artist on the same date may not have consecutive master numbers. Regarding the three Henderson titles, it might be presumed that remakes might have affected the recording dates, yet 7638 (which was issued using takes 3 and 4) and therefore more likely to be a remake than 7624, with takes 1 and 2) is ostensibly from a slightly earlier date than the other two!

Several correspondents have opined that 7622 is not a true Henderson item. I do not have this in my collection, but have heard it once. It is certainly not a very hot item. All I know is that the Columbia files do list it as Henderson. The other two titles seem to be unquestionably Henderson items, although the exact personnel is uncertain. The instrumentation seems to be: 3 trumpets, trombone, 3 reeds, piano, banjo, tuba, and drums. The first trumpet solo on SORRY might be Joe Smith, and a hotter muted solo near the end might be Ladnier or Rex Stewart. The trombonist does not solo. There is a soprano or C-melody sax solo on SHACK, and a Hawkins tenor sax solo on SORRY. Both takes of SORRY are quite similar, except that a clarinet is audible in the final ensemble of take - 4 but not in take - 3.

All three titles have a male vocalist, listed on most copies of the Regal and Domino issues as Andy Razaf; certain copies of the Domino releases of the first 2 titles, however, list the vocalist as June Cole. Cole was Henderson's tuba player, doubling as the band's vocalist; however, the tuba can be heard behind the vocalist, and this singer does not sound to my ears like Cole, who is listed in the Columbia files as the vocalist on SWEET THING (matrix 143125-6). It seems more likely to me that Cole might have been scheduled to sing on these titles, and that his name was set up on the labels of the first pressings of the Domino releases, but that Razaf was actually hired to sing on this date, with Cole in his usual capacity as tuba player. The later, and more common, pressings, have Razaf listed on the labels.

Comments on any of these points will be welcomed, c/o this magazine.



"SWINGING WITH ZACC" - JAKE KOVEN

Continuing with my policy of giving the sideman musician the recognition he deserves, I want to salute Jake Koven. This seasoned veteran began tooting his trumpet in Minsky's Burlesque on Houston Street, back in 1929. The following year found him with the George Hoefley band at the Roseland Ballroom here in New York. In the years following 1931-32, Jake was in the radio band of the Adam Hat program on WMCA. This, he states was his first radio show, and at that time WMCA was one of the big stations on radio. From 1933 through 36, he played with the band of Little Jack Little, and also made his first records. The band was a very commercial one, and the records were nothing exciting, but still from this, better things were in store for Jake Koven. In the end of 1936, the band was taken over by Mitchell Ayres, and eventually became the Mitchell Ayres orch. Jake went on the road with the band for a while, and on its return, he joined the Sid Robins band. This was already 1937, and in the band was Teddy Napoleon on piano, who later played with the Gene Krupa orch. In 1938, he declined going on the road, due to illness in the family, so Jake worked in Leon & Eddie's. Come 1939, Jake replaced Irving Goodman in the Bunny Berigan band, and was on the road with him for about seven months. While with the band, he cut three sides for Victor. "Patty Cake"/ "You Had It Coming to Ya" (26196)/ "Jazz Me Blues"/ "They'll be Some Changes Made" (26244) and "Little Gate Special"/ "Gangbusters Holiday" (26338). The band had some notables among them, such as Ray Coniff (tb) Don Lodice (ts) Allan Ruess (g) and Joe Bushkin (p). To this day you can still hear Jake talk of Bunny and his wonderful horn, as does any one who has ever worked with Bunny. In 1940-1941, Jake worked with Bobby Byrne and the Claude Thornhill bands, and also recorded with them. During the war years, Jake did his service with the Army, and was in the band of the Irving Berlin's version of "This is the Army." Leaving the service in 1945, Jake again joined the Thornhill band, and stood with them for almost two years. Singer Fran Warren was with the band at the time, and recorded once again with them. He left the band in March of 1947, and from then to the present, which covers over a thirteen year span, Jake has been working in musical comedies, playing with the various pit bands. He has played for many numerous shows, including "Gentlemen Prefer Blondes" and "Can Can". Recently, he did a few nights subbing with the "Gypsy" show currently in one of the off B'way theatres. The piano chair is occupied by none other than the veteran Frank Signorelli, the same Frank Signorelli, who played with the ODBJ and the Original Memphis Five. Here's one General, that's not going to fade away. In between lulls of the B'way shows, Jake worked with both Gene Krupa and Ray McKinley bands, and it was with the Krupa band that he met trombonist Harry DiVito, whom I wrote about in my previous column. Today, Jake is still very active in the club date field, and still gets a call from time to time to work in the show bands, which he enjoys doing. One of his biggest thrills came from Bobby Hackett, when Bobby recommended Jake to Glen Gray as a replacement for Hackett, who was leaving. At the time, however, Jake was happy with the Thornhill band, and declined the offer. Still, states Jake, it was a nice gesture on Hackett's part, for thinking of him. So here is Jake Koven, who soon will hit the ripe old age of fifty, still tooting his horn as good as he ever did, and may he continue on for another fifty years, and like Frank, he's not going to fade away either.

BEYOND THE IMPRESSION

REPORTED BY JOHN STEINER

GENE KERWIN

Pianist Gene Kerwin had given a 10-week course in Jazz appreciation at the Chicago downtown YMCA, and he started another term on January 8 - Tuesday evenings from 7:40 to 9. And Gene is the man who should be excellently qualified to do it. He is one of those fellows who by mischance built such a rugged reputation in Chicago that it was never necessary for him to take to the road. As a result he did but little recording with the jazz coterie, and today is virtually unknown outside of Chicago for his jazz contributions.

His band at the Canton Tea Gardens (then at Van Buren and Wabash) in 1929 was a milestone in Chicago Jazz development. Again, by wierd misfortune, it was not recorded, and now lives only in the memory of those who loved jazz in its earliest Chicago years and heard the Canton band in person or through its daily broadcasts over KYW (then prominent in Chicago, now in Cleveland). The group was substantially stable except in the rhythm section which contained on second piano Dave Rose, then Jess Stacey and then Art Hodes and on drums Gene Krupa, then Dave Tough and then George Wettling. Others were Gene Kerwin on first piano and leader; Marty Marsala, trumpet; Joe Marsala, Eddie Miller and Bud Hunter, reeds; Floyd O'Brien, trombone; Eddie Condon, banjo; Harry Goodman, bass. The band worked seven days a week from 12 noon to 2 pm, 6 to 8 pm and 10 pm to 1 am, a not uncommon routine for that period.

Bud Hunter and Gene Kerwin were among the founders of Chicago School of Music over a decade ago and are today members of the faculty. Gene continues to play gigs and is also an officer in the Consolidated Radio Artists booking office. Gene is a busy, pleasant gentleman who could write a great story about the development of the Chicago School.

Gene remembers that Louis Panico followed him into the Canton with an excellent local "businessman's band."

ERROLL GARNER

In a recent interview, Erroll Garner revealed that he had played second piano in the radio studio band of Blue Barron in Pittsburgh before leaving for a berth in the Slam Stewart Trio in about 1940. In the B.B. band was also Billy May doubling on tuba and trombone.

KING OLIVER AND THE LINCOLN GARDENS

Al Monroe, entertainment editor for the CHICAGO DEFENDER, tells us that he was the business manager for Lincoln Gardens in 1924 for the period of the King Oliver band. He recalls writing the checks which paid passage for the Oliver band to return from California. The admission to the Lincoln Gardens was \$1 plus 10¢ War Tax and drinks ranged from 38¢ for beer to about 50¢ for fancy drinks. The band was paid less than \$1000 weekly. However, after the Lincoln Gardens period, Oliver could demand over a thousand for one week-end night.

BLUESMEN AROUND CHICAGO

Bluesmen around Chicago working little or not at all in their musical idiom are Georgia Tom Dorsey, Little Brother, Tampa Red, Curtis Jones, Billy and Mary Mack, May Alix, Romeo Nelson, Buddy Burton, Essie Whitman and the bandsmen Jasper Taylor, Ed Pollack, George Mitchell, Preston Jackson, Willie Hightower, Little Mike McKendrick, Banjo Ikey Robinson. It would seem that there is plenty of material for a great HOMETOWN SKIFFLE disc if someone got them together for a recording bout.



This column, Issue 22, mentioned Melody Maker (1927) quoting Fred Elizalde as saying that the trumpet on Ross Gorman's "I'm Sitting on Top of the World" was played by Joe McTaggart. I was fortunate enough to contact Jack McTaggart who must have been the man to whom Elizalde referred. McTaggart wrote as follows:

"After leaving Boyd Senter in Omaha in 1925 I came to California and have played only with Los Angeles bands since. I was with Max Fisher's Orchestra at Ciro's in New York in December 1925, January and February of 1926. While there I heard the Ross Gorman Orchestra and Red Nichols was in it so he probably made "I'm Sitting on Top of the World." Don Lindley was in that band too and he didn't play so bad.

In case you are not acquainted with Fred Elizalde, he was a son of a rich Spanish family. He played great piano and I was in his orchestra for a season at the Cinderella Roof in downtown L. A. about 1927, so that is why he might have mentioned my name.

I hope this settles any question of who played on Ross Gorman's "Sitting on Top of the World" --- it was Nichols.

I've played on several radio shows with Red Nichols and have known him since he settled in L. A. I'm a great admirer of him and his cornet playing. Red and I were in the trumpet section of John Rarig's Orchestra playing for the Joan Davis Show on CBS about 1947. Then in 1948/9, Red was playing with Lou Bring's Orchestra for Al Jolson - Kraft Music Hall on NBC. I was the copyist and librarian on this show. About 1951/2 Red was playing with Ray Noble on the Edgar Bergen Show on CBS. I was also copyist and librarian on this."

"I'm no record collector, but Red was always an inspiration to me so I just bought his records." Jack mentioned buying most of the Cliff Edwards and his Hot Combination sides and also the Red Heads on Perfect-Pathe. These have already been well documented. However, Jack also mentioned the following Perfect (*) which have Red Nichols (Perry Armagnac supplied additional discographical information):

SAM LANIN & HIS ORCHESTRA

- | | |
|-------------|---|
| 106355-1, 2 | I'm Sitting on Top of the World - Arthur Hall (vo) - Pe 14523 (*), Pat 36342A |
| 106368-1 | Five Foot Two, Eyes of Blue - Arthur Hall (vo) - Pe 14524, Pat 36343A |
| 106369-2 | Say Who Is That Baby Doll - Arthur Hall (vo) - Pe 14525 (*), Pat 36344 |
| 106370-2 | Pile of Logs and Stones - Arthur Hall (vo) - Pe 14520B, Pat 36339B |

LOU GOLD & HIS ORCHESTRA (with Joe Venuti)

- | | |
|-------------|--|
| 106413-1 | Who - Pe 14534, Pat 36353 |
| 106414-1, 2 | Song of the Vagabonds - Pe 14535, Pat 36354A |
| 106415-1 | Someone's Stolen My Sweet, Sweet Baby - Pe 14542, Pat 36361A |
| 106416-1, 2 | Roll 'Em Girls-Arthur Hall (vo) Pe 14530 (*) |
| 106416 | Is also on Pat 36349A by THE VIRGINIA CREEPERS with a Frank Nichols (vo) |

There doesn't seem to be any doubt about Nichols' presence on the Sam Lanin sides. Other musicians have identified Nichols and Venuti on the Lou Gold session. However, on playing "Who" for Red Nichols he said, "Not me - it sounds like Joe Candullo (vi)." Needless to say, more information is desired on this Lou Gold session.

BURL IVES on Columbia Records Part 2 by Joe Nicholas

February 3, 1950
00 43864 I've Got No Use For Women

38977 in set 0-213
4-38977 in set 0-213
5-1126 in set 0-213
B 1955
CL 6144
CL 628

February 8, 1950
00 43811 0006-L-DOODLE-DO; TO MARKET, TO MARKET;
LITTLE JACK BROWNER; SEND A BIRD OF EVIDENCE;
DICKNEY DICKNEY DOCK; THE MUFFIN MAN

30062 in set 3-67
4-30062 in set 3-67
3-30062 in set 3-67
CL 580
RL 9507 (Harmony)
4-726

00 43812 FIDDLE-DEE-DEE; HET, DIDDLE DIDDLE;
POPI GOES THE WEASEL; FUSSY CAT;
FUSSY CAT; THREE BLIND MICE

30062 in set 3-67
4-30062 in set 3-67
3-30062 in set 3-67
CL 580
RL 9507 (Harmony)
4-726

February 17, 1950
00 43870 PRETTY POLLY

38935 in set 0-213
4-38935 in set 0-213
5-1126 in set 0-213
CL 6144

00 43871 HIGH BARBARIE

38935 in set 0-213
4-38935 in set 0-213
5-1126 in set 0-213
CL 6144
CL 628

00 43872 (1) BAST DID YOU HEAR
(2) FUMALO GIRL

38936 in set 0-213
4-38936 in set 0-213
5-1126 in set 0-213
CL 6144

00 43873 (1) OLD BLUE
(2) BALLANDERIE

38936 in set 0-213
4-38936 in set 0-213
5-1126 in set 0-213
CL 6144

00 43875 GREEN BROOM

38938 in set 0-213
4-38938 in set 0-213
5-1126 in set 0-213
CL 6144
CL 628

00 43876 (1) BORN, HE MARRIED

38937 in set 0-213
4-38937 in set 0-213
5-1126 in set 0-213
CL 6144
CL 628

(2) LAVENDER COWBOY

February 18, 1950
00 43877 I GOT A PETER IN MY BONES

38765
1-583
3-38765
38745
1-570
3-38745

00 43878 RIVER OF SMOKE

38745
1-570
3-38745
38765
J 227
J 4-227
1-583
3-38765

00 43879 THE DOUGHERT SONG

38745
1-570
3-38745
38765
J 227
J 4-227
1-583
3-38765

00 43880 (0-200-0) THE BACHELOR'S LIFE

38745
1-570
3-38745
38765
J 227
J 4-227
1-583
3-38765

February 24, 1950
00 43881 GOT THE WORLD BY THE TAIL

38813
1-636
3-38817
38817
1-636
3-38817

February 25, 1950
00 43882 THE FINEST AND NICKE

38773 in set 0-203
CL 6115
38778 in set 0-203
CL 6115

00 43812 BLESSED ASSURANCE

38776 in set 0-203
CL 6115
38778 in set 0-203
CL 6115

00 43813 FORTY YEARS AGO

38776 in set 0-203
CL 6115
38778 in set 0-203
CL 6115

00 43814 WHEN THE ROLL IS CALLED UP YORDER

38776 in set 0-203
CL 6115
38778 in set 0-203
CL 6115

00 43815 BEAUTIFUL ISLE

38776 in set 0-203
CL 6115
38778 in set 0-203
CL 6115

00 43816 FAIREST LORD JESUS

38777 in set 0-203
CL 6115
38779 in set 0-203
CL 6115

00 43817 WHEN I GET TO THE END OF THE WAY

38777 in set 0-203
CL 6115
38779 in set 0-203
CL 6115

00 43818 O REGULAR LAND

38779 in set 0-203
CL 6115

To be continued

5001 thru 5099 The "KING" of R&B Labels compiled by Anthony Rotante

- 5001 BILL DOGGETT - HONKY TONK (9856-2)/PEACOCK ALLEY (9845-2)
5002 DON RENO - COUNTRY BOY ROCK 'N ROLL (9841-2)/SUMMERLAND GAP
5003 LITTLE WILLIE JOHN - A LITTLE BIT OF LOVIN' (9841-2)/WILL THE SUN SHINE TOMORROW (9842-2)
5004 THE TEARDROPS - I PRAYED FOR LOVE (9845-2)/MY INSPIRATION (9846-2)
5005 JOE PERKINS - AIN'T YOU GLAD YOU DID IT (9866-1)/TIME ALONE WILL TELL (9867-1)
5006 BIG JOHN GREER - SWEET SUMMER (9858-1)/MIDNIGHT RAMBLE (9860-1)
5007 BOBBY GROVE - TO PROTECT THE INNOCENT (4113)/WHISTLE OF THE GRAY TRATH (4114)
5008 DELBERT PARKER - WILD HEART (4118)/THERE MUST BE A WAY (4108)
5009 BERNIE LOU - I WANT YOU (9888)/EASY LOVE EASY KISSES (9890)
5010 LUTHER A LITTLE EVA - LOVE IS STRANGE (990533)/AIN'T GOT NO HOME (990603)
5011 LEROY JACKSON - LOVE PLEASE COME HOME
5012 CHRIS COLEMAN - OH YEAH PART 1 & 2 (991801-991801)
5013 BIG DADDY & HIS BOYS - BACON FAT (882701)/BAD BOY (882601)
5014 RUBBER JOHNSON - BUTTERFLY (8819)/TOO MANY HEARTS (8821)
5015 JOHNNY GALT - IT'S HELLA HELLA
5016 SWANEE RIVER BOYS - I'M GONNA TRY (4121)/I AM THE MAN (4120)
5017 EARL BOSTIC - DADDY DADDY
5018 THE HURRICANES - DADDY DADDY
5019 YOUNG BROTHERS - BLUE RIVER
5020 BILL DOGGETT - RAM BUNK SHUSH (9917-1)/BLUE LADDER (9847-2)
5021 BOYD BENNETT - I'M MOVING ON (9933-1)/BIG JAY SHUFFLE (9931-1)
5022 CHARLIE FEATHERS - WHEN YOU DECIDE
5023 LITTLE WILLIE JOHN - LOVE, LIFE & MONEY (9923)/YOU GOT TO GET UP EARLY IN THE MORNING (9925)
5024 DON RENO - KUKUL DOWN
5025 EARL BOSTIC - TOO FINE FOR CRYING (9936)/AVARON (9935)
5026 EDDIE LOOKJAW DAVIS - SPEAK LOW
5027 BUNNY GROVE - SHON ME (4112)/I SAW HER FIRST (4115)
5028 JIMMY DUNCAN - THE PRICE OF LOVE (9945-2)/I'M ON THE OUTSIDE (994601)
5029 JERRY DORN - THE KEY
5030 JOE PERKINS - HOW MUCH LOVE CAN ONE HEART HOLD (9864)/A NEW FEELING (9865)
5031
5032 THE FIVE ROYALES - TEARS OF JOY (4133-1)/THIRTY SECOND LOVER (4132-1)
5033 BONNIE LOU - KIT 'N KADODILE
5034 RUBBER JOHNSON - THE SEARCH (8820-1)/LITTLE GIRL DON'T CRY (8818-1)
5035 ROY HILTON - I'M GRATEFUL (9951-1)/SUCCOTASH (9951-1)
5036 LARRY HARVEY - WHEN LOVE BECOMES A BURDEN
5037 THE TEARDROPS - AFTER SCHOOL (97135)/DON'T BE AFRAID TO LOVE (7133)
5038 EARL O KING - WALKING SLOWLY (8828)/NOTHIN' (8829)
5039 SWANEE RIVER BOYS - I'D RATHER BE A SERVANT (4123)/I'LL NOT WALK ALONE (4123)
5040
5041 EARL BOSTIC - SEPTEMBER SONG (9950-1)/TEMPTATION (9947-2)
5042 THE HURRICANES - NOW THAT I NEED YOU (8825-1)/PRICELESS (8823-1)
5043 CHARLIE FEATHERS - TOO MUCH ALIKE
5044 BILL DOGGETT - NUMBER THREE (8946)/CHLOE (8847)
5045 LITTLE WILLIE JOHN - LOOK WHAT YOU'VE DONE TO ME (9924)/I'VE GOT TO GO ORY (9922)
5046 DON RENO - BEER BARREL POLKA
5047 LORD 'DOO BOO - DA KNIFE DA FORK DA SPOON (885901)/NO MAN & WOMAN GET ALONG (886001)
5048 FULLER TODD - PROUD LADY HEART STEALER (4140)/HEART STEALER OLD FASHIONED (4143)
5049 BOYD BENNETT - PUT THE CHAIN ON THE DOOR (9932-1)/BIG BOY (9930-1)
5050 WYMONIE HARRIS - BIG OLD COUNTRY POOL (886203)/THAT'S ME RIGHT NOW (8863-2)
5051 THE GIM DROPS - PICKON (8859-1)/DA-BEE DA BOAT IS LEAVING (8861-1)
5052 GENE DAVIS - SWEET VICTORY (4136)/I WON'T TELL ANYBODY BUT MY LOVE (4138)
5053 THE FIVE ROYALES - I'D BETTER MAKE A MOVE (4135)/TRICK (4134)
5054 JOE MEDLIN - NO ONE BUT YOU (8864-1)/I'LL BE ALL RIGHT (8865-1)
5055 SONNY THOMPSON - GIM SHOE (8813-1)/STOP COME SEE ME (8813-1)
5056 EARL BOSTIC - SHE'S FUNNY THAT WAY (9949)/EXHIBIT (9948)
5057 BIG JOHN GREER - DUKE WALK (9853-1)/I STILL LOVE YOU SO (9861-1)
5058 BILL DOGGETT - DING DONG (8877)/GLING TO ME (8845)
5059 LAC CURTIS - DON'T YOU LOVE ME
5060 BILL JONES - MY SPECIAL DREAM (9961-1)/WHERE DOES A POOL (9960-1)
5061
5062 WASHBOARD BILL - POT LINKER (8841-1)/WASHBOARD STORY (8840-1)
5063 BONNIE LOU - TEENAGE WEDDING
5064 JOE TEX - AIN'T NOBODY'S BUSINESS (8864-1)/I WANT TO HAVE A TALK WITH YOU (8885-1)
5065 DON RENO - WHEN YOU & I WERE YOUNG MAGGIE
5066 LITTLE WILLIE JOHN - YOUNG GIRL (999601)/IF I THOUGHT YOU NEEDED ME (888003)
5067 TITUS TURNER - YOU TURNED THE LAMPS TOO LOW (888901)/HAVE MERRY BAST (889001)
5068 RUBBER JOHNSON - A CRAZY AFTERNOON (8852)/SO MUCH TONIGHT (8892)
5069 ROY HILTON - SKID ROW (995204)/ROCKIN' PNEUMONIA & BOOCIE WOOGIE FLY (995504)
5070 BILL DOGGETT - SHINDIG (10007-2)/HAMMER HEAD (8873-3)
5071 EARL BOSTIC - VIRGINIA CITY OF MY DREAMS (10004)/JUST TOO SHY (10006)
5072 DASSIE TERRY - THUNDERBIRD (885901)/I GOT A WATCH DOG (889601)
5073 WYMONIE HARRIS - THERE'S NO SUBSTITUTE FOR LOVE (8893-1)/TALK OF WOE (8894-1)
5074 ROY HILTON - A BRAND NEW THRILL (9996-1)/JEEPS BLUES (9998-1)
5075 FULLER TODD - YOUNG HEARTS ARE TRUE (4141)/REAL TRUE LOVE (4142)
5076
5077 DALPH PRINCE - BLUES DON'T CALL MY NAME (8901-1)/GREEN MOSS (8902-1)
5078 RONNY WADE - I KNOW BUT I'LL NEVER TELL
5079 DON RENO - NO LONGER A SWEETHEART OF MINE
5080 BILL DOGGETT - A GAY DAY (9999)/AUSHER ME (1002)
5081 EARL BOSTIC - SAY IT (100122)/AESSER UP (100122)
5082 LITTLE WILLIE JOHN - OH OH BABY (9906)/BURNER DATE (8905)
5083 THE FIVE ROYALES - MISS HULA (8912)/DANCING IN THE MOONLIGHT (8914)
5084 JIMMIE DIOGS - SO WHAT
5085 CAUSEN TAYLOR - WHAT SII (8916)/WHEN DAY IS DONE (8997)
5086 LITTLE JIMMY SCOTT - WHAT SII (8916)/WHEN DAY IS DONE (8997)
5087 BILL JENKINS - WISDOM (8908)/DONN BOY (8911)
5088 THE BLUE TONES - OH YEAH (10014-1)/SHAKE SHAKE (10013-1)
5089 RUBBER JOHNSON - THE WHISPERERS (9923-1)/AMDDY WATER (9924-1)
5090 THE VELVET KEYS - MY BABY'S GONE
5091 LITTLE WILLIE JOHN - PERSON TO PERSON
5092 EARL BOSTIC - JOSEPHINE (10005-1)/JEANIE I DREAM OF LILAC TIME (10001-1)
5093
5094 BONNIE LOU - I'M AVAILABLE
5095 TITUS TURNER - STOP THE PAIN (10016-1)
5096 BILL DOGGETT - FLYING HOME (8919-2)/HIPPEY DIPPEY (8921-2)
5097 BOYD BENNETT - SENTIMENTAL JOURNEY (4156-1)/BOY MEETS GIRL (4158-1)
5098 THE FIVE ROYALES - DEDICATED TO THE ONE I LOVE (10003-1)/DON'T BE ASHAMED (10010-1)
5099 RONNY WADE - I'LL SAIL MY SHIP ALONE
/ANNIE, DON'T WORK

to be continued

CONTINENTAL JAZZDISCOLOGY

By HAROLD FLAKSER

A COLUMN DEVOTED TO THE DISCOGRAPHICAL DEVOTEES OF EUROPEAN-RECORDED JAZZ WITH ESPECIAL EMPHASIS ON THE PERIOD ENCOMPASSED BY THE GREAT WARS

A PROVISIONAL SURVEY OF THE DANISH "TONO RADIO-RECORD" LABEL AND OF RECORDINGS IN JAZZ VEIN ISSUED THEREON, BASED ON THE LISTINGS CONTAINED IN BØRGE J. C. MØLLER'S DANSK JAZZ DISCOGRAPHY (COPENHAGEN: 1945)
PART II (Cont. from issue 27)

The precise point at which the Tono r-r matrix series commenced is not known. All available evidence points to the numerical starting point as being either 500 or 501. Why the matrix series should have commenced at this point, rather than at 1 or at 100, is anyone's guess. As to when recording activities commenced, this, too, is rather a moot question. This corner, though, submits the earliest session obtained, ca., June (1937). Møller's repeated listings of various recordings by, Erik Tuxen, Svend Asmusen, Winstrup Olesen, Kai Evans, Kjeld Nørregaard, et al., which are ascribed to dates falling between, Winter, 1935 thru Dec. 31, 1936, are incorrect and give no evidence of the employment of the technique of tune-dating. The Asmusen and Evans sessions in JD (Vols. I & III) only repeat the errors of DJD. And, in addition, JD compound these errors by further in-corrections. This researcher has already definitively established the fact that the Evans and Tuxen sessions -- issued on X 5003 & 5006, resp. -- could not have obtained prior to calendar year 1937. And, even though the matrix nos. corresponding to, X 5003 are lacking, it can be established the two tunes issued thereon could not possibly have been recorded in Copenhagen in 1936. It can also be definitively established that the earliest Asmusen session could not have obtained prior to 1937. Let's take the Lou Handman & Walter Hirsch tune, WAS IT RAIN?, written for the Republic film, THE HIT PARADE. One of the earliest recorded, if not the earliest, version of this tune is that by Glen Gray issued on De 1180, recorded, ca., 3/37 and released ca., 4/37. The film was reviewed in THE FILM DAILY on 4/3/37, in the SHOWMEN'S REVIEW on 4/10/37 and was released on 4/26/37. Yet, in effect, Møller is stating that this tune was recorded in Denmark at least four months prior to the release of the film, for which the tune was specifically written! Moreover, Møller would have it that the Danish Tono r-r firm was actually cutting popular original U.S.-copyrighted tunes in Denmark prior to American DECCA, probably, during this period, the most 'pop'-minded label in the U.S. Møller's proposition is so completely untenable as to be laughable. Møller never, to this researcher's knowledge, repudiated his original contentions. It's about time these implications of fourteen-year-old standing are devastated once and for all.

This corner is not, however, finished with the demolition job. On p. 26, Møller supplies us with the only approximate date for the Tono r-r session prior to 1939. This session, Møller informs us, obtained in, Nov., 1937 and produced four titles by Adelaide Hall, as: C 596; C 597; C 598; D 599. Yet, on the very same page, Møller informs us that the following title: THE TOY TRUMPET -- bearing matrix number, 604 (only five numbers higher than the last Adelaide Hall side), was recorded in 1936! This corner wonders how many persons would be prepared to accept as fact the recording of THE TOY TRUMPET, by Kai Evans, before the Raymond Scott-recorded version of this tune for the MASTER label. The Raymond Scott version of this tune was originally out, ca., 2/37. Yet, as far as Møller is concerned, The Evans version is blithely listed as having been out in 1936. Too, how is it possible for 604 to have been recorded, at least, ten months prior to 596-97?

At this juncture, it may not be amiss to make the following corrections to the Kai Evans listing in JD (Vol. III - p. 430). The following two titles:--

THE TOY TRUMPET & A LITTLE CO-OPERATION FROM YOU -- are prefixed by the correct matrix numbers proper; however, the letters, OGS, are the matrix prefix letters for Danish HMV recordings out in Copenhagen. The foregoing-cited two titles were out not by HMV(D) but by Tono r-r and consequently do not belong to the grouping that included OGS 603/6, which were recorded, July 6 1937. The fact that THE TOY TRUMPET is matrixed 604 is an odd coincidence. Actually, the full matrix data for this title are: -- A 604 (the prefix letter being the 'take').

This researcher is of the opinion the earliest Tono r-r issues were released, ca., Sept., 1937. The highest catalogue no. in the main 'X 5000' series reached, at least, X 5059, which was released, probably, no later than, April, 1938. The highest matrix no. listed by Møller is 622 (Kai Evans' "A LITTLE CO-OPERATION FROM YOU"). However, this corner has located an EKKO label issue, bearing matrix no. A 637 (which is Tono r-r derived). It hardly would appear likely that re-cording activities continued after, ca., Feb., 1938.

Oddly, the Danish monthly periodical, JAZZ & FILM contains no Tono r-r advertisements for the months of Feb. & Mar., 1938; although, the Jan., 1938 issue does contain a small advert, announcing the fact that Kjeld Nørregaard plays and sings on a series of recordings. No details are supplied (p.26). But, presumably, one of the issues in this series was X 5040, which Møller states was recorded, again, in 1936! The Jan., 1938 issue contains, too, a special Tono r-r review section (pp. 27-8). But, the Feb. & Mar. issues contain not an iota of information on Tono r-r issues!

Following, is a rough matrix chronology of the Tono r-r label, based on the listings of Møller in DJD. New information is underlined.

MATRIX NO.	TITLE	ARTIST	CATALOGUE NO.	APPROXIMATE PERIOD, REG.
???	GOODNIGHT MY LOVE	Kai Evans	X 5003	1937: ca., 6-7
???	IN A LITTLE HULA HEAVEN	Kai Evans	X 5003	ca., 6-7
521 A	SEPTEMBER IN THE RAIN	Erik Tuxen	X 5006	ca., 7
523 B	CARELESSLY	Erik Tuxen	X 5006	ca., 7
B 556	DINAH	Louis Preill	X 5008	ca., 8
B 557	SOME OF THESE DAYS	Louis Preill	X 5008	ca., 8
B 558	SWING HIGH -- SWING LOW	Svend Asmusen	X 5010	ca., 8
B 559	TAG DENNE LITTLE BRINDRING	"	X 5011	ca., 8
A 560	LITTLE PAL	Svend Asmusen	X 5011	ca., 8
A 561	WAS IT RAIN	Svend Asmusen	X 5010	ca., 8
? 577	TOO-DE-LOO	Winstrup Olesen	X 5019	ca., 10
A 581	THE GIRL ON THE POLICE			
	GAZETTE	Svend Asmusen	X 5020	ca., 10
B 582	THIS YEAR'S KISSES	Svend Asmusen	X 5020	ca., 10
? 583	JAZZ POTPOURRI -- I	Svend Asmusen	X 5028	ca., 10
? 584	JAZZ POTPOURRI -- II	Svend Asmusen	X 5028	ca., 10
? 585	DET ER MIN STILLE ØN	Svend Asmusen	X 5019	ca., 10
C 596	THERE'S A LULL IN MY LIFE	K. Evans	K 6001	ca., 11
C 597	STORMY WEATHER	"	K 6002	ca., 11
C 598	WHERE OR WHEN	"	K 6002	ca., 11
D 599	MEDLEY	"	K 6001	ca., 11
A 600	INFATUATION	Winstrup Olesen	X 6003	ca., 11
C 601	DESERTION	Winstrup Olesen	X 6003	ca., 11
C 603	NIGHT AND DAY	Kai Evans	X 5036	ca., 11
A 604	THE TOY TRUMPET	Kai Evans	X 5037, 5059	ca., 11
B 605	YOU CAN'T STOP ME FROM DREAMING	Kai Evans	X 5037, 5038	ca., 11
C 606	ON THE SILVER SANDS OF WAIKIKI	Kai Evans	X 5036	ca., 11
?	DER VAR EN GANG EN VICEVAERT	"	ZM: 7001	1937: ca., 11
?	GERSHWIN MEDLEY	Winstrup Olesen	ZM: 7001	ca., 11
? ???	THAT OLD FEELING	Winstrup Olesen	X: 5038	ca., 11
A 610	TEA FOR TWO	Kjeld Nørregaard	X 5040	ca., 11
A 611	MEDLEY	Kjeld Nørregaard	X 5040	ca., 11
A 612	TIGER RAG -- PARODI	Oluf Rudbeck	X 5049	ca., 12
? ???	YOURS AND MINE	Svend Asmusen	X 5045	ca., 12
? ???	I'M FEELING LIKE A MILLION	"	X 5045	ca., 12
? 622	A LITTLE CO-OPERATION FROM YOU	K. Evans	X 5059	1938: ca., 1
A 637	SOME OF THESE DAYS -- PARODI	O. Rudbeck	"	ca., early, 2

ADDRESS ALL INQUIRIES TO: HAROLD FLAKSER, 9100 BAY PARKWAY, BROOKLYN 14, NEW YORK (U.S.)



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AARON SISTERS - Unaccompanied. Unusual vocals 1. ST. LOUIS BLUES/ST. LOUIS 00 2699 N BUD ABBOTT & LOU COSTELLO - Dog fante 2 LATER LATER/Part 2 VI 3777728 ACTUAL MESSAGES IN RECEPTION OF CHARLES L. HARRISON/RECEIVED IN 1937 32 min 3 MARCH ALONG FERN AVE., etc. 041227479 GREEN B ADAMS-HARRISON folk-ensemble 11.25 4 YALM BOUT CAL/THIP CITY 001566 N ALBERTVILLE QUARTET - folk 1 min bid 5 HOLD HIS TONGUE/ROCKERS 4.00 001566 N TEXAS ALEXANDERS - Blues 6 BORNHEAD BL/LOHSESS DAY/ROCKERS 001566 N 7 GOLD TROOP BL/78 DECKER BL 001566 N 8 NEWLY BORN BL/Part 2 001566 N ALLEN QUARTET - folk 1.50 min bid 9 SWEET THEATRE ENSEMBLE/TRY/TRY/TRY 0109 N 10 OLD OTTAWA HOME/PRECIOUS 001566 N BARCLAY ALLEN NYN/FOUR/FOUR plane 11 WINTER/TRY/TRY/TRY 001566 N 12 LOCH LONON/ALLEN/ALLEN 001566 N 13 HENRY HEN ALLEN AL STARS 14 COUSIN W/IT/IT/IT 01121956 N 15 ALLEN ALLEN AL STARS 16 LOCH LONON/ALLEN/ALLEN 001566 N 17 LOCH LONON/ALLEN/ALLEN 001566 N 18 UNTIL WE MEET AGAIN/001566 N 19 UNTIL WE MEET AGAIN/001566 N 20 UNTIL WE MEET AGAIN/001566 N 21 UNTIL WE MEET AGAIN/001566 N 22 UNTIL WE MEET AGAIN/001566 N 23 UNTIL WE MEET AGAIN/001566 N 24 UNTIL WE MEET AGAIN/001566 N 25 UNTIL WE MEET AGAIN/001566 N 26 UNTIL 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STAR-STUDDED SHELLAC John McAndrew

what is wrong with Cole: Edwards was often featherweight, but he bubbled and tingled; he tackled every imaginable sort of popular song; his tempos and interpretations varied amazingly, and even on his most lachrymose numbers and his softest crooning, he had a warmth and vigor that is sadly absent from the current King's crooning.

The unfortunate fact is that most singers, established and otherwise, are bent upon fitting the songs they sing to their own requirements. This is appallingly true with untrained singers, such as the above trio are, when the reverse should be true. And no matter how badly they may need advice, the more acclaimed they are, the more insulted they will be if they receive it. After all, if you can sell one or two million records by defying the rules of good singing, and almost none by singing well, there doesn't seem to be any use of doing the right thing, does there?

FORM 3547 REQUESTED

RECORD RESEARCH
131 HART STREET
BROOKLYN 6, NEW YORK

ATTENTION: READERS:

Owing to a dearth of space in this issue we had to omit A. Danberg's MINSTRELS serialization, Mike Montgomery's LUCKY ROBERTS rollography, and Harrison Smith's JELLY ROLL MORTON vignette. All will be published in a forthcoming issue.

BEHIND THE COBWEBS

-Kendziora-

Leon Vogel, in his letter previously mentioned, adds one to the stable of Gennett Private issues. This is on the Gennett label, Personal Recording Department, no catalog number. Data: Teasin' (Walsh-Carlton-Biese) (11087C)/I Wonder Blues (Little-Lyman) (11086C) both as by Miami Lucky Seven, Casino Gardens, Indianapolis, Ind. This may have been made for the club to sell or give away for publicity purposes or perhaps the band wanted them for some kind of promotional material. Thanks Leon.

Just enough space left to repeat our request for data on the small labels of the twenties.

Let us hear from YOU! The other guy may also be saying "somebody else will undoubtedly send in this data so I won't bother." Contact us at Salem Road, RFD 2, Pound Ridge, New York or c/o Record Research. See you next time.